



VELS



INSTITUTE OF SCIENCE, TECHNOLOGY & ADVANCED STUDIES (VISTAS)
(Deemed to be University Estd. u/s 3 of the UGC Act, 1956)
PALLAVARAM - CHENNAI

ACCREDITED BY **NAAC** WITH '**A**' GRADE
*Marching Beyond **25** Years Successfully*

M. A . MUSIC

Curriculum and Syllabus

Regulations 2021

(Based on Choice Based Credit System (CBCS)

and

Learning Outcomes based Curriculum Framework (LOCF))

Effective from the Academic year

2021-2022

School of Music and Fine Arts

**VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES
(VISTAS), CHENNAI**

CHOICE BASED CREDIT SYSTEM (CBCS)

M.A.MUSIC- REGULATIONS 2021

(Applicable to all the candidates admitted from the academic year 2021-22 onwards)

1. DURATION OF THE PROGRAMME

1.1. Two years (Four semesters)

1.2. Each academic year shall be divided into two semesters. The odd semesters shall consist of the period from July to November of each year and the even semesters from January to May of each year.

1.3 There shall be not less than 90 working days for each semester.

2. ELIGIBILITY FOR ADMISSION

2.1. The details of Eligibility for Admission

- B. A. Music or B.Music
- B.A. with any subject as the main, B.Sc. or any other Degree, and one of the following qualifications in music –
 - a. Diploma in Music (Course offered by VISTAS)
 - b. Diploma or Sangita-Siromani examination of Madras University
Ezisa-Mani title Examination of Bharatidasan University
 - c. Sangitavisarada Examination of S.V.University, Tirupati
 - d. Sangita-siromani Examination in Karnataka music of Delhi University.
 - e. Sangita-vidvan or Isaikkalaimani Title examination of the Tamil Nadu Government
 - f. Higher Grade Examination of the Government Examinations, Chennai.
Ganabhooshanam of Kerala Government
 - g. Diploma Examination of Andhra Pradesh Government
 - h. Senior Examination of the Karnataka Government
 - i. Vocalists or performers of melodic instruments, of classical music, auditioned by the All India Radio and placed under "B" Grade or under Grades Higher than that
 - j. Teachers' Training Certificate in the subject of Music issued by the Government of Tamil Nadu
 - k. Advanced Diploma in Carnatic music (at present conducted by The Music Academy, Chennai).
 - l. Four years Diploma Course in Music offered by Kalakshetra Foundation, Chennai
Obtained at least 50% marks (45% marks in case of candidates belonging to reserved category)
in the qualifying examination.

3. MEDIUM OF INSTRUCTION

The medium of instruction for all PG programme is English.

4. CREDIT REQUIRMENTS AND ELIGIBILITY FOR AWARD OF DEGREE

A Candidate shall be eligible for the award of Degree only if he/she has undergone the prescribed course of study in VISTAS for a period of not less than TWO academic years and passed the examinations of all the prescribed courses of FOUR Semesters earning a minimum of 102 credits as per the distribution given in the course structure.

5. COURSE

Each course / subject is to be designed under lectures / tutorials / laboratory or field work / seminar / practical training / Assignments / Term paper or Report writing etc., to meet effective teaching and learning needs.

6. COURSE OF STUDY AND CREDITS

The Course Components and Credit Distribution shall consist of:

The total number of subjects of study shall be 25 out of which 14 shall be compulsory Core subjects including 6 Practical and of the remaining 6 will be Electives, 3 soft skill courses, 1 Internship after Second semester and 1 Project Work in the Final Semester with a Viva-voce .

Internship: The students have to undergo an internship for thirty days in between second and third semester. The maximum marks for Internship will be 100. The Internship will be evaluated through Viva voce Exam by the guide and an External expert.

Project: The students will do a Project work for Four months in the Fourth Semester. The Maximum marks for Project Work will be 300. The project Work will be evaluated through Viva voce Exam by the guide and an External expert. The components of Project Work will be 100 marks for Dissertation and 200 marks for Viva voce.

To offer Elective Subjects to the students, a Minimum enrolment in the Elective Subjects shall be TEN.

For each course, credit is assigned based on the following:

Contact hour per week		CREDITS
1 Lecture hour	-	1 Credit
1 Tutorial hour	-	1 Credit
2 Practical hours	-	1 Credit

(Laboratory / Seminar / Project Work / etc.)

7. REQUIREMENTS FOR PROCEEDING TO SUBSEQUENT SEMESTER

- 7.1. **Eligibility:** Students shall be eligible to go to subsequent semester only if they earn sufficient attendance as prescribed therefor by the Board of Management from time to time.
- 7.2. **Attendance:** All Students must earn 75% and above of attendance for appearing for the University Examination. (Theory/Practical)
- 7.3. **Condonation of shortage of attendance:** If a Student fails to earn the minimum attendance (Percentage stipulated), the HODs shall condone the shortage of attendance on medical grounds up to a maximum limit of 10% (i.e. between 65% and above and less than 75%) after paying the prescribed fee towards the condonation of shortage of attendance. The students with attendance of less than 65 and more than 50% shall be condoned by VC on the recommendation of HODs on genuine grounds, will be permitted to appear for the regular examination on payment of the prescribed condonation fee.
- 7.4. **Detained students for want of attendance:** Students who have earned less than 50% of attendance shall be permitted to proceed to the next semester and to complete the Program of study. Such Students shall have to repeat the semester, which they have missed by rejoining after completion of final semester of the course, by paying the fee for the break of study as prescribed by the University from time to time.
- 7.5. **Transfer of Students and Credits:** The strength of the credits system is that it permits inter Institutional transfer of students. By providing mobility, it enables individual students to develop their capabilities fully by permitting them to move from one Institution to another in accordance with their aptitude and abilities.
 - 7.5.1. Transfer of Students is permitted from one Institution to another Institution for the same program with same nomenclature, provided, there is a vacancy in the respective program of Study in the Institution where the transfer is requested.
 - 7.5.2. The marks obtained in the courses will be converted into appropriate grades as per the University norms.
 - 7.5.3. The transfer students are not eligible for Ranking, Prizes and Medals.
 - 7.5.4. Students who want to go to foreign Universities upto two semesters or Project Work with the prior approval of the Departmental / University Committee are allowed to transfer of their

credits. Marks obtain in the courses will be converted into Grades as per the University norms and the students are eligible to get CGPA and Classification.

8. EXAMINATION AND EVALUATION

8.1. EXAMINATION:

- i) There shall be examinations at the end of each semester, for odd semesters in the month of October / November, for even semesters in April / May. A candidate who does not pass the examination in any course(s) shall be permitted to appear in such failed courses in the subsequent examinations to be held in October / November or April / May.
- ii) A candidate should get registered for the first semester examination. If registration is not possible owing to shortage of attendance beyond condonation limit / regulations prescribed OR belated joining OR on medical grounds, the candidates are permitted to move to the next semester. Such candidates shall re-do the missed semester after completion of the programme.
- iii) The results of all the examinations will be published through University Website. In the case of passed out candidates, their arrear results, will be published through University Website.

8.2 To Register for all subjects: Students shall be permitted to proceed from the First Semester up to Final Semester irrespective of their failure in any of the Semester Examination, except for the shortage of attendance programs. For this purpose, Students shall register for all the arrear subjects of earlier semesters along with the current (subsequent) Semester Subjects.

8.3. Marks for Continuous Internal Assessment (CIA) Examinations and End Semester Examinations (ESE)

8.3.1 There shall be no passing minimum for Continuous Internal Assessment (CIA) Examinations.

8.3.2 For End Semester examination, passing minimum shall be 50% (Fifty Percentage) of the maximum marks prescribed for the Course/Practical/Project and Viva-Voce.

8.3.3 In the aggregate (CIA and ESE) the passing minimum shall be of 50%.

8.3.4. He / She shall be declared to have passed the whole examination, if he/she passes in all the courses wherever prescribed in the curriculum by earning 102 CREDITS

9.Question Paper Pattern for End Semester Examination

Duration: 3 Hours Max. Marks: 100

Part A	: 8 out of 10 questions	(8 X 5 = 40)
Part B	: 4out of 6 questions	(4 X 10 = 40)

Part C :1 Case Study or Problem is Compulsory (1 X 20= 20)

Total Marks for each subject 100 Marks

University Exam 60 Marks

Internal Assessment 40 Mark

10. SUPPLEMENTARY EXAMINATION: Supplementary Examinations are conducted for the students who appeared in the final semester examinations. Eligible criteria for appearing in the Supplementary Examinations are as follows:

- 10.1. Eligibility: A Student who is having a maximum of two arrear papers is eligible to appear for the Supplementary Examination.
- 10.2. Non-eligibility for those completed the program: Students who have completed their Program duration but having arrears are not eligible to appear for Supplementary Examinations.

11. RETOTALLING, REVALUATION AND PHOTOCOPY OF THE ANSWER SCRIPTS:

- 11.1. Re-totalling: All PG Students who appeared for their Semester Examinations are eligible for applying for re-totalling of their answer scripts.
- 11.2. Revaluation: All current batch Students who have appeared for their Semester Examinations are eligible for Revaluation of their answer scripts. Passed out candidates are not eligible for Revaluation.
- 11.3. Photocopy of the answer scripts: Students who have applied for revaluation can download their answer scripts from the University Website after fifteen days from the date of publication of the results.

12. The examination and evaluation for MOOCs will be as per the requirements of the regulatory bodies and will be specified at the beginning of the Semester and notified by the university NPTEL-SWAYAM Coordinator (SPOC).

13. CLASSIFICATION OF SUCCESSFUL STUDENTS

13.1. CORE SUBJECTS, PRACTICAL, ELECTIVES COURSES AND PROJECT: Successful Students passing the Examinations and securing the marks

- a) CGPA 9.00 to 10.00 shall be declared to have passed the examination in **First class with Outstanding**.

- b) CGPA 7.50 to 8.99 shall be declared to have passed the examination in **First class with distinction.**
- c) CGPA 6.00 to 7.49 shall be declared to have passed the examination in **First Class.**
- d) CGPA 5.00 to 5.99 in the aggregate shall be declared to have passed the examination in the **SECOND Class.**

14.MARKS AND GRADES:

The following table shows the marks, grade points, letter grades and classification to indicate the performance of the student:

14.1. Computation of Grade Point Average (GPA) in a Semester, Cumulative Grade Point Average (CGPA) and Classification

GPA for a Semester: = $\sum_i C_i G_i \div \sum_i C_i$ That is, GPA is the sum of the multiplication of grade points by the credits of the courses divided by the sum of the credits of the courses in a semester.

Where, C_i = Credits earned for course i in any semester,

G_i = Grade Points obtained for course i in any semester

n = Semester in which such courses were credited.

CGPA for the entire programme: = $\sum_n \sum_i C_{ni} G_{ni} \div \sum_n \sum_i C_{ni}$ That is, CGPA is the sum of the multiplication of grade points by the credits of the entire programme divided by the sum of the credits of the courses of the entire programme

Overall Performance - PG		
CGPA	GRADE	CLASS
5.00 - 5.99	D	Second Class
6.00 - 6.99	C	First Class
7.00 - 7.49	B	
7.50 - 7.99	B+	First Class with Distinction*
8.00 - 8.49	A	
8.50 - 8.99	A+	
9.00 - 10.00	O	First Class - Outstanding*

14.2. Letter Grade and Class CGPA

The students who have passed in the first appearance and within the prescribed semester of the PG Programme (Major and Elective courses only) are eligible.

15. RANKING

- Students who pass all the examinations prescribed for the Program in the FIRST

Grade Conversion Table - PG			
Range of Marks	Grade Points	Letter Grade	Description
90 - 100	10	O	Outstanding
85 - 89	9	A+	Excellent
80 - 84	8	A	Very Good
75 - 79	7.5	B+	Good
70 - 74	7	B	Above Average
60 - 69	6	C	Average
50 - 59	5	D	Minimum for pass
0 - 49	0	RA	Reappear
		AAA	Absent

APPEARANCE ITSELF ALONE are eligible for Ranking / Distinction.

- In the case of Students who pass all the examinations prescribed for the Program with a break in the First Appearance are only eligible for Classification.
- Students qualifying during the extended period shall not be eligible for RANKING.

16. MAXIMUM PERIOD FOR COMPLETION OF THE PROGRAMS TO QUALIFY FOR A DEGREE

16.1. A Student who for whatever reasons is not able to complete the programs within the normal period (N) or the Minimum duration prescribed for the programme, may be allowed two years period beyond the normal period to clear the backlog to be qualified for the degree. (Time Span = $N + 2$ years for the completion of programme)

16.2. In exceptional cases like major accidents and child birth an extension of one year considered beyond maximum span of time (Time Span= $N + 2 + 1$ years for the completion of programme).

17. REVISION OF REGULATIONS, CURRICULUM AND SYLLABI

The University may from time-to-time revise, amend or change the Regulations, Curriculum, Syllabus and Scheme of examinations through the Academic Council with the approval of the Board of Management.

VISION OF THE DEPARTMENT

The School of Music and Fine Arts was set up in VISTAS with an aim to nurture and cultivate an appreciation and education in traditional Classical Art forms. Today, the School offers courses at undergraduate and postgraduate courses in Indian Classical Karnatic Music, Bharatanatyam and Western Classical Music apart from various Certificate and Diploma level courses. Apart from this, it also offers a Ph.D program and research opportunities in Indian Music and Bharatanatyam.

MISSION OF THE DEPARTMENT

The School of Music and Fine Arts aims to:

- Provide a holistic education in Classical Art forms
- Encourage students to learn these arts forms as well as expose them to allied art forms
- Preserve traditional values which are integral to these Arts
- Encourage in-depth research as well as interdisciplinary research in these arts

PROGRAM EDUCATIONAL OBJECTIVES

The aim and objectives of the M.A. Music course program essentially focus to develop skills of student for a successful career.

- The course structure emphasizes to present and perform compositions of Karnatic music composed by great composers.
- The course includes project work that would develop and nourish the scientific approach and research attitude of the students.
- The course structure emphasizes understanding theoretical concepts through a study of treatises in Sanskrit and Tamil from ancient to modern times.
- It is compulsory & essential for the students to read research papers, publications and deliver seminars that would better help them to know the recent advances in the subject and also develop the communication skills. It will aid to publish research findings and innovations in various forums and publication of research articles in peer reviewed and indexed conferences and journals.

□ The course is structured to help a student apply the theory of music learnt into practical music and develop the ability to codify practice.

PROGRAM OUTCOMES

- (i) A advanced and systematic or coherent understanding of the academic field of Music, its different learning areas and applications, and its linkages with related disciplinary areas/subjects.
- (ii) Be well versed in the various theoretical concepts with an outline study of musical treatises in Sanskrit and Tamil from ancient to modern times.
- (iii) Be able to present and perform Indian Classical Karnatic music with a good repertoire of compositions with well-developed Manodharma Sangita.
- (iv) The skills and knowledge gained has intrinsic beauty, which also leads to proficiency in analytical reasoning.
- (v) Skills in areas related to one's specialisation area within the disciplinary and current and emerging developments in the field of Music and Fine Arts.

PROGRAM SPECIFIC OUTCOMES

At the end of this course the students will be able to:

- **Understand Performing Art in depth:** Understand and go into the depths of the practice of performing arts by revisiting basics and progressively delving into advanced forms as well.
- **Understand Art from a Historical perspective:** Study and analysis of Art forms Music and Bharatanatyam from treatises, manuscripts and oral tradition.
- **Bridge Theory and Practice of Art:** Continuing the legacy and tradition of our Indian heritage by recording practice and performance as theoretical concepts for future generations by initiating the student into research studies.

BOARD OF STUDIES

SNo.	Name of the Members	Address	Subject
1.	Dr.S.Subbulakshmi	Director and Chairperson	Karnatic Music
2.	Dr. Rajshri Sripathy Asst. Professor & Head i/c	HOD, Dept. of Indian Music, University of Music	Karnatic Music
3.	Dr. R. Abhiramasundari Associate Professor	Dept. of Music, Queen Mary's College, Chennai	Karnatic Music
4.	Dr. Rajkumar Bharathi	Musician and Music Composer No.72, New No.13, 'AB' Block, 3 rd Street, Anna Nagar, Chennai- 600040	Karnatic Music
5.	Dr. Lakshmi Ramaswamy Guest Faculty	Dept. of Indian Music, University of Music	Bharatanatyam

M.A. MUSIC

Total number of Credits: 90

Code No.	Course	Hours/Week			Maximum Marks			
		Lecture	Tutorial	Practical	Credits	CA	SEE	Total
SEMESTER I								
Core	Historical and Theoretical Concepts of Fine Arts (Theory)	4	0	0	4	40	60	100
Core	Regional Forms of South India (Theory)	4	0	0	4	40	60	100
Core	Alapana in four Ragas (Practical)	2	0	4	4	40	60	100
Core	Foundation Course in Performance-1 (Practical)	1	0	2	2	40	60	100
DSE	Musical Composition in 8 Ragas (Practical)	2	0	4	4	40	60	100
DSE	Compositions of Muttusvami Dikshitar (Practical)	0	3	2	4	40	60	100
SEC	Soft Skill 1/ Sector Skill Course	2	0	0	2	40	60	100
		15	3	12	24			
SEMESTER II								
Core	Historical and theoretical Concepts of Fine Arts - 2(Theory)	4	0	0	4	40	60	100
Core	Sahitya Appreciation, Pronunciation(Theory)	4	0	0	4	40	60	100
Core	Percussion Instruments(Theory)	4	0	0	4	40	60	100
Core	Alapana in Four Ragas(Practical)	1	0	2	2	40	60	100
Core	Niraval (Practical)	1	0	2	2	40	60	100
DSE	Tanam and Kalpanasvaram (Practical)	2	0	4	4	40	60	100
SI	Internship	0	0	4	2	40	60	100
SEC	Soft Skill 2/ Sector Skill Course	2	0	0	2	40	60	100
		18	0	12	24			

SEMESTER III								
Core	Advanced theory- Music (Theory)	4	0	0	4	40	60	100
Core	Hindustani Music(Theory)	4	0	0	4	40	60	100
Core	Foundation Course in Performance - 2 (Practical)	2	0	4	4	40	60	100
Core	Padam and Javali (Theory)	2	0	0	2	40	60	100
DSE	Alapana,Tanam and Pallavi (Practical)	2	0	4	4	40	60	100
DSE	Compositions of SyamaSastri (Practical)	2	0	4	4	40	60	100
SEC	Soft Skill 3/ Sector Skill Course	2	0	0	2	40	60	100
		18	0	12	24			
SEMESTER IV								
Core	Practical – Performance	2	0	4	4	40	60	100
GE	Introduction to Karnatic Music (Theory)	4	0	0	4	40	60	100
Core	Project Work	0	0	20	10	40	60	100
		6	0	24	18			

CA - Continuous Assessment ,

SEE - Semester End Examination

4 0 0 4 HISTORICAL AND THEORETICAL CONCEPTS OF FINE ARTS -1

Course Objective:

This course is designed to teach the historical details of musicology made available in the Tamil treatises in detail

UNIT I 12

Introduction to Cilappadikaram and its commentaries - Fundamental and the major derivative Palais and Pans - Derivation of the four major Pans- Vattappalai - VamburuMarabu
Derivation of 4 major pans and 7 palais- Views of modern scholars

UNIT II 12

Pancamarabu - Introduction to Pancamarabu - Chapterisation of the work
Alatti

UNIT III 12

1. Tala Terms: Pani, Kottu, Asai, Tukku, Alavu, Sir
2. Study of 108 talas and tala concepts in Pancamarabu, Talasamuttiram, Caccaputavenba
3. Candams of Tiruppugazh

UNIT IV 12

Classification of **Musical Instruments** in Cilappadikaram and references

1. Wind
2. String
3. Percussion

UNIT V 12

References to Music in Tolkappiyam, PanniruTirumurai and NalayiraDivyaPrabandam

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Trace the references to music in Cilappadikaram

CO-2: Understand the references to music in Pancamarabu

CO-3: Comprehend the concept of 108 talas and various tala concepts in Tamil Music tradition

CO-4: Classify musical instruments and give a detailed description of ancient musical instruments and the evolution of the current day instruments

CO-5: Understand the references to music from important works in Tamil Literature

TEXT BOOK:

1. South Indian Music Book- 4, Prof P. Sambamoorthy, The Indian Music Publishing House, 1994
2. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar, 1972
3. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
4. Music through the Ages, V.Premalatha, Sundeep Prakashan, Delhi, 1985
5. Panchamarabu by Arivanar, Isai Tamil Nool, 1975
6. Silappadigaram and the commentaries by U.Ve. SwaminthaIyer
7. Silappadigarattisainunukka Vilakkam, S.Ramanathan, 1956
8. Silappadigarattil Isai Selvangal, Dr. Salem S. Jayalakshmi, Ulaga Tamizharaicchi Niruvanam, 2000
9. Pancamarabu, V.P.K Sundaram, 1991
10. Mahabharata Chudamani, T.Chandrasekharan, Madras Government Oriental Series, 1955
11. Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, Superintendent, Government Press, 1931

REFERENCE BOOKS:

1. Tanjore as a Seat of Music (During the 17, 18, 19th centuries) by Dr. S. Seetha, University of Music, 1981
2. Mysore as a Seat of Music, Dr.M.B. Vedavalli, 2009
3. Tamizhan Isai -Dr. A.N. Perumal, International Institute of Tamil Studies, 1983
4. A Historical study of Indian Music, Swami Prajnanada, Munshiram Manoharlal Publishers Ltd., 2002

REGIONAL FORMS OF SOUTH INDIA

4 0 0 4

Course Objective:

This course is created with an objective to understand and appreciate the devotional music forms in various South Indian languages to get to know the contribution of various composers.

UNIT I

12

Utsava Sampradaya and Divyanamakirtanas of Tyagaraja, Biography of Tyagaraja

UNIT II

12

Biography and contribution of Bhadrachala Ramadas and Annamacharya

UNIT III

12

Biography and contribution of Jayadeva and Narayana Tirtha

UNIT IV

12

Brief biography and contribution of the Tevaramuvar and Azhvars

UNIT V

12

Contribution of PurandaraDasa ; Swati Tirunal's UtsavaKirtanas

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the genre of devotional music

CO-2: Grasp the different forms which form a part of this genre

CO-3: Understand the importance of regional languages in the bhakti movement

CO-4: Get an idea about various composers who composed devotional music

CO-5: Understand the contribution of Tyagaraja in both Classical and Devotional music.

REFERENCE BOOKS:

1. NalayiraDivyaPrabandham, K. Santana Reddiar, 1980
2. MuvarTirumuraiPadalgal, TamizhPalkalaiKazhagam, Tanjore, 1988
3. TallapakkaAnnamachariyarinKeertanaigal Vol 1, R. Srinivasan, Vasantha Publications, 2010
4. Hari Hara Bhajanamrutam, A.K. Gopalan, A.K. Gopalan Publishers, 1982
5. Swati Tirunal, T.K. Govinda Rao, Ganamandir Publications, 2002

ALAPANA IN 4 RAGAS- 1 3 0 2 4

Course Objective:

Alapana-s are rarely taught by private teachers. In the institution, the advantage is to teach the methodology of raga alapana in a systematic manner individually.

UNIT I

12

Ability to render elaborate alapana in each of the following raga-s - Shankarabharanam, Saveri, Bhairavi and Purvikalyani.

UNIT II

12

Ability to isolate characteristic phrases of raga-s from compositions and employ them in alapana.

UNIT III

12

Notating of alapana renderings in the above ragas-s selected from audio tape recordings.

UNIT IV

12

Ability to make a general analysis of the alapana rendering of some well-known artists.

UNIT V

12

Study of the sanchara-s of the raga-s as revealed in the Alapana.

Total: 60h

Course Outcome:

At the end of this course the students will be able to,

CO-1: Render the outline of a raga in a succinct manner

CO-2: Understand the stages of alapana

CO-3: Render a detailed Raga alapana in the four ragas Shankarabharanam, Saveri, Bhairavi and Purvikalyani.

CO-4: Isolate characteristic phrases of ragas from compositions and employ them in alapana

CO-5: Notate the phrases sung in svara form

REFERENCE BOOKS:

1. Manodharma Sangita, Dr.SripadaPinakapani,Brhaddhvani, 1992
2. A Rational Approach to Manodharma Sangita, Dr. Radha Venkatachalam, Music Education Trust, New Delhi, 2001

Course Objective:

The objective of this course is to give training to the voice, choosing the right pitch and to instil sruti and svara awareness.

UNIT I**6**

Voice Culture-Choosing the right pitch, Vowel exercises, Production of voice, Sustaining on the seven notes

UNIT II**6**

Plain note singing and gamaka

Saralivarisai and alankaram in raga-s- Mayamalavagaula, Shankarabaranam, Kalyani, Kharaharapriya

Developing the ability to tune the Tambura

UNIT III**6**

Ability to render One Adi-tala varnam in 1st and 2nd Kalam and Tisram

UNIT IV**6**

Maintaining Kalapramana in Caturasram, tisram, khandam and misram in one and two kalais.

UNIT V**6**

Coaching to write and understand notation.

TOTAL:30 h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the correct method of voice production

CO-2: Tune a tambura, hence heightening sensitivity to sruti and svara

CO-3: Render an Adi tala Varnam in different speeds

CO-4: Understand the concept of different nadais

CO-5: Write notation of Karnatic music compositions.

REFERENCE BOOKS:

1. GanamruthaBodhini, A.S. PanchapakesaIyer,Ganamrutha Prachuram,1997
2. GanamrutaVarnamalika, A.S. PanchapakesaIyer, GanamruthaPrachuram, 1953
3. SrutiVadyas, Prof.P.Sambamoorthy
4. Voice Culture, Dr.S.A.K.Durga, Indian Musicological Society, 1986

MUSICAL COMPOSITIONS IN 8 RAGAS

0 0 4 4

Course Objective:

This course will teach important compositions composed by the Trinity and other major composers with the objective to learn difficult, complex compositions.

UNIT I

12

One Vilambakalakrti in each of the following raga-s in Shankarabharanam, Kambhoji and Begada

UNIT II

12

One Vilambakalakrti in each of the following raga-s in Saveri, Bhairavi and Kalyani.

UNIT III

12

One Vilambakalakrti in each of the following raga-s in Purvikalyani andTodi.

UNIT IV

12

Ability to notate the compositions learnt.

UNIT V

12

Study of the sanchara-s of the raga-s as revealed in the compositions.

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the intricate nuances of the rāga

CO-2: Render vilamba kala krtis with bhava

CO-3: Analyse the structure and aesthetic differences between allied ragas

CO-4: Analyse the progression of sangati-s

CO-5: Learn any composition in these ragas on their own from notation

REFERENCE BOOKS:

1. Compositions of Tyagaraja by T.K. Govinda Rao, Ganamandir Publications, 1999
2. Compositions of Muddusvami Dikshitar by T.K. Govinda Rao, Ganamandir Publications, 2003
3. Compositions of SyamaSastri, SubbarayaSastri and AnnasamiSastri by T.K. Govinda Rao, Ganamandir Publications, 1997
4. GopalakrishnaBharatiyarPadalgal,V.S.GomatiSankaraIyer,Annamalai University, Isai Tamil Series,1944

COMPOSITIONS OF MUTTUSVAMI DIKSHITAR

0 0 4 4

Course Objective:

The objective of this elective is to study in depth various songs and group krtis of Muttusvami Dikshitar.

UNIT I **12**
One Vilambakalakrti of Dikshitar

UNIT II **12**
Navagraha Kirtana - 1

UNIT III **12**
Pancalingasthalakrti - 1

UNIT IV **12**
Two krtis of Muttusvami Dikshitar composed in Vivadi Ragas.

UNIT V **12**
Discussion of the compositional style of Dikshitar with respect to dhatu, tala, matu and form.

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Render a vilambakala kirtana composed by Muttusvami Dikshitar

CO-2: Understand the structure of a Dikshitar composition

CO-3: Analyse the style of composing

CO-4: Render vivadi raga kritis of the composer

CO-5: Render group kritis of the composer

TEXT BOOK:

1. Compositions of Muddusvami Dikshitar by T.K. Govinda Rao, Ganamandir Publications, 2003
2. Sangita Sampradaya Pradarshini, Subbarama Dikshitar, VidyaVilasini Press, 1904
3. Sri DikshitaKirtanamala Part 1-15, A.SundaramIyer, Music Book Publishers, Mylapore

REFERENCE BOOK:

1. DikshitaKrtiMuktavali, K.N. Srinivasan, Music Circle Srirangam, 1996

4 0 0 4

HISTORICAL AND THEORETICAL CONCEPTS OF FINE ARTS -2

Course Objective:

The objective of this course is to teach the historical development of theoretical concepts and a study of the lakshanagranthas in Sanskrit.

UNIT I

12

1. Grama, Murchana, Jati
 - a. Sadja, Madhyama, Gandhara Grama and murchanas derived from it
 - b. Tanas- Shadava and Audava tanas
 - c. Sadharanasvaras
 - d. Jati - Suddha/Vikrtajati and characteristics of jati
2. Second stage-
 - a. Changes that took place
 - b. Suddha Tana/Kuta Tana
 - c. Sadharanasvaras- Kaisiki/Sadjasadharana/Madhyamasadharana
 - d. Jatis and laksanas added
3. SuddhaVikritasvaras- Origin and Development
 - a. Mentioned in Sangita Ratnakara
 - b. Svaramelakalanidhi
 - c. Sadragacandrodaya
 - d. CaturdandiPrakasika
 - e. Sangita Saramrta
 - f. Sangrahacudamani

UNIT II

12

1. Systems of Raga Classification- Marga/Desi Ragas, Suddha/Chayalaga/Sankirna Ragas, Uttama/Madhyama/Adhama ragas, Association of Rasa and Kaala with ragas, Ghana/Naya/Desya Ragas, Raga-Ragini classification
2. Mela and Mela Prastaras- Origin and Development - All five stages
3. Vadi, Samvadi, Anuvadi and Vivadisvaras

UNIT III

12

Gamakas, Sthaya, Alankaras

1. 15 gamakas
2. Dasavidagamakas
3. Sthaya, Classification of Sthaya, Thaya
4. Outline study of Alankaras

UNIT IV

12

Musical Forms: Samagana and its characteristics, Raga alapti, Rupakaalapti, Gita Prabandhas

1. Sama vedasankhya
2. Sama svaras and symbols, Gatravina
3. Method of singing Samagana
4. Raga Alapti, RupakaAlapti, Alapa in the Caturdandi period
5. Gita Prabandhas

UNIT V

12

Marga tala system, Desi tala system

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the ancient concept of Grama, Murchana, Jati and the origin and development of Suddha and Vikrtasvaras

CO-2: Get an overview of the Classification of Ragas and the development of the Mela system

CO-3: Understand the concept of Gamaka, Sthaya and Alakara

CO-4: Understand the evolution of music from Sama Gana

CO-5: Comprehend the evolution of the tala system

TEXT BOOK:

1. South Indian Music Book- 4, Prof P. Sambamoorthy, The Indian Music Publishing House, 1994
2. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar, 1972
3. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
4. Music through the Ages, V.Premalatha, Sundeep Prakashan, Delhi, 1985
5. Sangeeta Ratnakaram - A study, R.RangaramanujaAyyangar, Wilco Publishing House, Bombay, 1978
6. Chozhargal Book-1 by Dr. K.A. NilakantaSastri, 2013
7. The Form and Function of Music in Ancient India, Swami Prajnananda, Ramakrishna Vedanta Math, 1989
8. The Music of India – A Scientific Study, B.Chaitanya Deva, MunshiramManoharlal Publishers Ltd., 1995

9. Lakshanagranthas in Music, Dr. S. Bhagyalekshmy, CBH Publications, 2011

REFERENCE BOOKS:

1. Tanjore as a Seat of Music (During the 17,18, 19th centuries) by Dr. S. Seetha, University of Music, 1981
2. Mysore as a Seat of Music, Dr.M.B. Vedavalli, 2009
3. A Historical study of Indian Music, Swami Prajnanada, MunshiramManoharlal Publishers Ltd., 2002
4. A treatise on Ancient Hindu Music, Arun Bhattacharya, K.P.Bagchi & Co, 1978
5. Essentials of Musicology in South Indian Music, Prof S.R.Janakiraman, The Indian Music Publishing House, 2008

Course Objective:

The objective of this course is to get a feel of each language in which compositions are learnt to understand the meaning, to understand the emotional output and to understand the right pronunciation of the text.

UNIT I**12**

A study on the aspects to note in a composition

1. Structure of the composition
2. Prasa/ Edugai-Monai
3. Decorative elements - Madhyamakala sahitya, Cittasvara, Solkattu
4. Sangati

UNIT II**12**

Sahitya alankaras - Svaraksara, Yati, Yamakam, Manipravala

UNIT III**12**

Analysis of a Varnam

UNIT IV**12**

Analysis of any one kirtana in Tamil

UNIT V**12**

Analysis of any one kirtana of the Trinity

Total: 60h**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Identify the various decorative elements in a composition

CO-2: Analyse a Composition in detail from the lyrical perspective

CO-3: Identify the various sahitya alankaras like Yati, Yamakam and Svaraksaram

CO-4: Analyse a Varnam in detail

CO-5: Analyse a Tamil and Sanskrit kirtana

TEXT BOOK:

1. Essentials of Musicology in South Indian Music, Prof S.R.Janakiraman, The Indian Music Publishing House, 2008

PERCUSSION INSTRUMENTS

4 0 0 4

Course Objective:

The objective of this elective is to make the students get familiar with the Indian percussion instruments

UNIT I Mridangam	12
UNIT II Chenda, Panchamukhavadyam	12
UNIT III Khanjira, Ghatam	12
UNIT IV Suddhamaddalam, Tavil	12
UNIT V Khol, Tabla, Pakhavaj	12

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the different types of Indian percussion instruments

CO-2: Learn the construction and playing technique of Mridangam as also comprehend the importance that Mridangam assumes in a Karnatic music concert

CO-3: Learn the construction and playing technique of Chenda and Panchamukhavadyam

CO-4: Learn the construction and playing technique of SuddhaMaddalam and Tavil

CO-5: Learn the construction and playing technique of the instruments of North India like Khol, Tabla and Pakhavaj

TEXT BOOK:

1. South Indian Music Book 1, Prof P. Sambamoorthy, The Indian Music Publishing House, 2005 (18th Edition)
2. Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, Superintendent, Government Press, 1931

Course Objective:

Alapana-s are rarely taught by private teachers. In the institution, the advantage is to teach the methodology of raga alapana in a systematic manner individually.

UNIT I**6**

Ability to render elaborate alapana in each of the following raga-s - Kambhoji, Kalyani, Begada and Todi.

UNIT II**6**

Ability to isolate characteristic phrases of raga-s from compositions and employ them in alapana.

UNIT III**6**

Notating of alapana renderings in the above ragas-s selected from audio tape recordings.

UNIT IV**6**

Ability to make a general analysis of the alapana rendering of some well-known artists.

UNIT V**6**

Study of the sanchara-s of the raga-s as revealed in the Alapana.

Total: 30h**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Render the outline of a raga in a succinct manner

CO-2: Understand the stages of alapana

CO-3: Render a detailed Raga alapana in the four ragas Kambhoji, Kalyani, Begada and Todi

CO-4: Isolate characteristic phrases of ragas from compositions and employ them in alapana

CO-5: Notate the phrases sung in svara form

REFERENCE BOOKS:

1. Manodharma Sangita, Dr.SripadaPinakapani,Brhaddhvani, 1992
2. A Rational Approach to Manodharma Sangita, Dr. Radha Venkatachalam, Music Education Trust, New Delhi, 2001

NIRAVAL

0 0 4 2

Course Objective:

The objective here is to systematically teach the concept of Niraval, an important component of Manodharma Sangita, methodically in first and second speed

UNIT I

6

Ability to render elaborate Niraval for themes set in the following raga-s.

- 1) Sankarabharanam (2) Bhairavi (3) Saveri
- 4) Kalyani (5)Todi (6) Purvikalyani

UNIT II

6

Ability to isolate characteristic phrases of raga-s from compositions and employ them in niraval.

UNIT III

6

Notating of niraval renderings in the above ragas-s selected from audio tape recordings.

UNIT IV

6

Ability to make a general analysis of the niraval rendering of some well known artists.

UNIT V

6

Study of the sanchara-s of the raga-s as revealed in the niraval.

Total: 30h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the concept of niraval

CO-2: Sing niraval in a methodical manner

CO-3: Apply phrases used in alapana into niraval singing

CO-4: Isolate characteristic phrases of ragas from compositions and employ them in niraval

CO-5: Notate the phrases sung in svara form

REFERENCE BOOKS:

1. Manodharma Sangita, Dr.SripadaPinakapani,Brhaddhvani, 1992
2. A Rational Approach to Manodharma Sangita, Dr. Radha Venkatachalam, Music Education Trust, New Delhi, 2001

Course Objective:

The objective is to teach tanam with less akara in various speeds along with kalpanasvara in first and second speed, kuraippu and korvais.

UNIT I**12**

Ability to render Tanam in the following raga-s.

1) Sankarabharanam (2)Kalyani (3) Bhairavi (4) Purvikalyani

UNIT II**12**

Ability to render Kalpanasvara-s for themes set in the following raga-s.

1) Sankarabharanam (2) Bhairavi (3) Saveri
4) Kalyani (5)Todi (6) Purvikalyani

UNIT III**12**

Notating of Tanam and Kalpanasvara renderings in the above ragas-s selected from audio recordings.

UNIT IV**12**

Ability to isolate characteristic phrases of raga-s from compositions and employ them in Tanam and Kalpanasvara.

UNIT V**12**

Ability to make a general analysis of Tanam and Kalpanasvara rendering of some well-known artists.

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the concept of Tanam

CO-2: Understand the concept of Kalpana svaram

CO-3: Apply phrases used in alapana into tanam and Kalpana svara singing

CO-4: Isolate characteristic phrases of ragas from compositions and employ them in tanam

CO-5: Notate the phrases of tanam sung in svara form

REFERENCE BOOKS:

1. Manodharma Sangita, Dr.SripadaPinakapani,Brhaddhvani, 1992
2. A Rational Approach to Manodharma Sangita, Dr. Radha Venkatachalam, Music Education Trust, New Delhi, 2001
3. Ragam,Tanam, Pallavi- Their Evolution,Structure and Exposition,Dr.M.B.Vedavalli,M.R.J.Publications, Bangalore,1995

Course Objective:

The objective of this paper is to make a deep study of the Raga Lakshana along with allied ragas. Also to know the developments in various areas after the advent of 18th century and the impact of 20th century developments.

UNIT I**12**

1. Advanced Study of Lakshana-s of Ragas
 - a. Gamakas, extent of gamaka
 - b. Anusvaras
 - c. Kalapramana
 - d. Importance of svaras- amsa, nyasa, graha
 - e. Arrangement of svara in a sancara
2. Comparative study of Lakshana-s of Ragas
 - a. Kambhoji, Yadukulakambhoji
 - b. Sriraga, Madhyamavati
 - c. Darbar, Nayaki
 - d. Kedaragaula, Surati
 - e. Anandabhairavi, Ritigaula
 - f. Devagandhari, Saurashtram

UNIT II**12**

Concept of Art Music

1. Music in Dance
2. Music in Cinema
3. Music in Drama
4. Music in the Arts of story telling
5. Music in other spheres
6. Music in Temple rituals
7. Music in Social festivals
8. Manodharma- Alapana, Niraval, Tanam, Kalpanasvara
9. Kalpita forms- Krti, Melody, Laya and Tala, Text/Sahitya
10. Semi-Classical and Light Music
11. Concert format and Structure

Trends and developments in music in the 20th century with reference to Musical instruments

1. Compositions and composers
2. Concerts
3. Books
4. Journals and Research
5. Music Education
6. Music and communication

UNIT III**12**

The comparative study of structure of musical forms

1. Varnam- Tana and Pada Varnam
2. Kirtanai
3. Jatisvaram-Svarajati
4. Padam, Javali
5. Ragamalika

UNIT IV**12**

Role of Tala and its elements in present day musical forms

1. Various types of Talas - Capu, Desadi, Madhyadi
2. Tala dasa pranas

UNIT V**12**

Study of Musical instruments

1. Classification systems for Musical instruments
2. Detailed study of - Tambura, Vina, Violin, Gottuvadyam, Flute, Nagasvaram, Mridangam, Taval, Khanjira, Ghatam, Morsing

Total: 60h**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the Lakshanas of ragas and the differences between closely allied ragas

CO-2: Elucidate in detail about the role of Music in allied art forms

CO-3: Understand in depth about various musical forms

CO-4: Understand the role of Tala and its elements

CO-5: Have an in-depth understanding of various musical instruments.

TEXT BOOK:

1. South Indian Music Book- 4, Prof P. Sambamoorthy, The Indian Music Publishing House, 1994
2. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar, 1972
3. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
4. Music through the Ages, V. Premalatha, Sundeep Prakashan, Delhi, 1985
5. The Form and Function of Music in Ancient India, Swami Prajnananda, Ramakrishna Vedanta Math, 1989

6. The Music of India – A Scientific Study, B.Chaitanya Deva, MunshiramManoharlal Publishers Ltd., 1995
7. Musical Instruments of India, S. Krishnaswami, Publications Division, Ministry of I & B, 1993
8. VadyaMarabu, Dr. A.N. Perumal, UlagaTamizharaicciNiruvanam, 1987
9. Raga Lakshana Part 1, Prof S.R.Janakiraman, The Music Academy, Madras, 1995
10. Raga Lakshana Part 2, Prof S.R.Janakiraman, The Music Academy, Madras, 1996
11. Raga Lakshana Part 3, Prof S.R.Janakiraman, The Music Academy, Madras, 1997

REFERENCE BOOKS:

1. A Historical study of Indian Music, Swami Prajnanada, MunshiramManoharlal Publishers Ltd., 2002
2. Essentials of Musicology in South Indian Music, Prof S.R.Janakiraman, The Indian Music Publishing House, 2008

HINDUSTANI MUSIC

4 0 0 4

Course Objective:

The objective of this course is to give an introduction to the North Indian system of music known as Hindustani system of Music and understand it from the Karnatic perspective.

UNIT I 12

Concept of Raga Classification in Hindustani Music - That system

UNIT II 12

Musical forms in Hindustani Music - Dhrupad, Khayal and Thumri

UNIT III 12

Talas in Hindustani Music - Teen taal, Rupak taal, Jhap taal

UNIT IV 12

Instruments used in Hindustani Music - Sitar, Sarod, Sarangi, Tabla

UNIT V 12

Comparative study of Karnatic and Hindustani styles of Music

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the concept of Raga classification in North Indian music

CO-2: Comprehend the various musical forms in Hindustani Music

CO-3: Understand the various talas and rhythmic cycles used in Hindustani Music

CO-4: Understand about instruments used in Hindustani music

CO-5: Compare and highlight the differences and similarities between the twin systems of music.

TEXT BOOK:

1. Nad – Understanding Raga Music, Sandeep Bagchee, Eshwar Mumbai, 1994
2. The Winged form- Aesthetical essays on Hindustani Rhythm, Sushil Kumar Saxena, Sangeet NatakAkademi, 1979

Course Objective:

The objective of this course is to give a foundation to perform a concert by learning compositions essential to performance.

UNIT I **10**

One Ata tala varnam in two kalams.

UNIT II **10**

Tyagaraja'sPancaratra kirtana - 1

UNIT III **10**

Two kirtana-s of Tyagaraja set in Desadi tala.

UNIT IV **10**

One kirtana of Papanasam Sivan and One kirtana of Gopalakrishna Bharati

UNIT V **10**

Ragamalika - 1, Tillana- 1

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Render anAta tala Varnam in 2 kalams- both svara and sahitya

CO-2: Render a Pancharatra kirtana of Tyagaraja

CO-3: Present kirtanas in Tamil

CO-4: Render a Ragamalika and Tillana

CO-5: Be prepared with the elements required in a concert performance

TEXT BOOK:

1. Ghana Raga Pancaratnas of Sri Tyagaraja, Dr.PremeelaGurumurthy, SunaadaTrust, 2004
2. Varnasagaram, T.K. Govinda Rao, Ganamandir Publications, 2006

PADAM AND JAVALI

4 0 0 2

Course Objective:

Compositions sung after the Ragam, Tanam Pallavi, comprising of Padams, Javalis and Tillana are also an important area found in Dance Music. This course will delve into the theoretical aspects of these forms.

UNIT I 6

A study of the Musical form Padam and Javali

UNIT II 6

A study of Musical form Tillana

UNIT III 6

Biography and contribution of Kshetrajna, Contribution of Tamil Padam Composers

UNIT IV 6

Contribution of Javali composers

UNIT V 6

Composers of Tillana

Total: 30h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the intricacies of Padam and Javali

CO-2: Understand the form Tillana and its unique aspects

CO-3: Elucidate the biography and contribution of Padam composers

CO-4: Elucidate the biography and contribution of Javali composers

CO-5: Elucidate the biography and contribution of Tillana composers

TEXT BOOKS:

1. Sri Krti Mani Malai Part- 4, Rangaramanuja Iyengar, India Publishing House Bombay, 1967
2. Javali, T.Brinda, The Music Academy Madras, 1962
3. Javali, Gowri Kuppaswamy&M.Hariharan, CBH Publications, 1996
4. Bunch of Javalis, Dr.Pappu Venugopala Rao, Pappus Academic and Cultural Trust PACT, 2011
5. Padas of Kshetrajna in Notation, T.V. Subba Rao, 1954

Course Objective:

The objective of this paper is to give training in Alapana, Tanam, Pallavi, the most important creative area of Karnatic Music, fit to be rendered in a concert with all necessary components.

UNIT I**12**

Learning Pallavi themes in the following ragas:

1) Sankarabharanam (2) Bhairavi (3) Kalyani

The Pallavi themes can be set in Adi (2 kalai) or in any other tala like Khanda jatitripata tala, tisrajatitripata tala.

UNIT II**12**

Ability to render Alapana, Tanam and Niraval in detail.

UNIT III**12**

Ability to render the pallavi theme in trikalam.

UNIT IV**12**

Ability to render kuraippu and Ragamalikasvaras.

UNIT V**12**

Theoretical study of Pallavi exposition.

Total: 60h**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Render a Pallavi themes in Shankarabharanam, Bhairavi and Kalyani

CO-2: Present detailed Alapana and Tanam preceding the Pallavi exposition

CO-3: Render detailed Niraval for the pallavi themes

CO-4: Present kuraippu and Ragamalikasvaras for the Pallavi

CO-5: Undertake further research on Ragam-Tanam- Pallavi

REFERENCE BOOKS:

1. Manodharma Sangita, Dr.SripadaPinakapani,Brhaddhvani, 1992
2. A Rational Approach to Manodharma Sangita, Dr. Radha Venkatachalam, Music Education Trust, New Delhi, 2001
3. Ragam,Tanam, Pallavi- Their Evolution,Structure and Exposition, Dr.M.B.Vedavalli, M.R.J.Publications, Bangalore,1995

COMPOSITIONS OF SYAMA SASTRI

0 0 4 4

Course Objective:

The objective of this paper is to learn the compositions of SyamaSastri in order to get to know his style and also to compare with the other two composers of the Trinity.

UNIT I 12

Ability to render One Svarajati

UNIT II 12

One composition in Raga Ananda Bhairavi

UNIT III 12

One composition from the Navaratnamalika group of Krti-s.

UNIT IV 12

One composition of SyamaSastri set in MisraCapu tala.

UNIT V 12

Study of the features of sahitya and tala of his compositions with a comparison with those of Tyagaraja and Muttusvami Dikshitar.

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Render a svarajati of SyamaSastri and understand the intricacies of the raga from the composition.

CO-2: Render a composition in Ananda Bhairavi which was a speciality of the composer

CO-3: Present a composition from the Navaratnamalika group.

CO-4: Render a composition in MisraCapu, which was a speciality of the composer

CO-5: Understand the features of SyamaSastri's compositions and compare with it with the style of the other composers of the Trinity.

TEXT BOOK:

1. Syama Sastry Compositions, Vidya Shankar, Parampara Chennai, 1989
2. Masterpieces of SyamaSastri, Dr. S. Ramanathan, SyamaSastri Bi Centenary Commemoration Volume, 1962
3. Compositions of SyamaSastri, SubbarayaSastri and AnnasamiSastri by T.K. Govinda Rao, Ganamandir Publications, 1997

PRACTICAL - PERFORMANCE

0 0 4 4

COURSE OBJECTIVE:

Concert singing is an integral part of the course study which will be taught regarding planning, practice and performance.

UNIT 1 **12**

Planning the items

UNIT 2 **12**

Kalpita Sangita

UNIT 3 **12**

Manodharma

UNIT 4 **12**

MadhyamakalaKritis

UNIT 5 **12**

Tukkada

Total: 60 h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Plan the items to perform a recital for one hour

CO-2: Present and Perform a traditional compositions

CO-3: Present and Perform a Manodharma for these compositions

CO-4: Present and Perform madhyamakalakirtanas.

CO-5: Present and Perform lighter items to conclude the concert

INTRODUCTION TO KARNATIC MUSIC

4 0 0 4

Course Objective:

To get an idea of what Karnatic Music is with regard to Terms used, Musical Instruments an outline of Hindustani Music, composers and personalities along with an ability to play 6 Mela Ragas in Ascent and Descent in the Keyboard. This GE is designed and offered to the students belonging to other disciplines, for a better understanding and appreciation of our South Indian Classical Music.

UNIT I

12

The following Technical terms in Karnatic Music will be defined and explained.

1. Raga 2.Tala 3.Sruti 4.Svara 5.Harmony 6.Melody

UNIT II

12

The following Musical Instruments will be explained with regard to their construction and basic techniques.

1. Vina 2.Flute 3.Mridangam 4.Tabla 5.Violin 6. Pakhawaj 7.Sarangi 8.Sarod 9.Nagaswaram. 10. Taval .

UNIT III

12

The Hindustani Classical Music may also need to be introduced to the students with regard to the above mentioned instruments such as Pakhawaj, Sarangi and Sarod and also the Thats corresponding to our Ragas.

1. Yaman 2.Bhairav 3. Kafi 4.Bhairavi 5.Bilawal 6.Poorvi 7.Asaveri 8.Thodi

UNIT IV

12

As a practical demonstration for the students to get a feel of the sound of the svaras, they will be taught to play the notes of the following 6 Melas

Keyboard, or VeenaArohanam and Avarohanam of Mayamalavagaula, Kharaharapriya, Harikambhoji, Shankarabharanam, Kalyani

UNIT V

12

Basic outline of the life and contribution of The Trinity namely Tyagaraja, Muttusvami Dikshitar and SyamaSastri will be taught along with a brief introduction to the following musicians of the 20th century.

1. G.N.Balasubramaniam
2. M.S.Subbalakshmi
3. M,L.Vasanthakumari
4. D.K.Pattamal
5. SemmangudiSreenivasalyer
6. T.N.Rajaratnam Pillai
7. Palakkad Mani
8. S.Balachander
- 9.T.R.Mahalingam
10. Lalgudi Jayaraman

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand terms such as Sruti, Svara, Harmony and Melody

CO-2: Understand what Raga and Tala means

CO-3: Classify musical instruments and explain how each instrument functions

CO-4: Give an outline about Hindustani music

CO-5: Understand the contribution of great composers and musicians of Karnatic Music

TEXT BOOK:

1. South Indian Music Book 1, Prof P. Sambamoorthy, The Indian Music Publishing House, 2005(18th Edition)
2. Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, Superintendent, Government Press, 1931